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SPECIAL ANNOUNCEMENT

With this issue the **AMERICAN ART NEWS** will be published, as usual during the summer, or "off" art season, monthly until Saturday, Oct. 16 next, when the weekly issues will be resumed and a new volume will begin.

The regular monthly summer issues will be published this year, July 17, Aug. 14 and Sept. 18.

ESTATE OF HENRY DUVEEN

Further details regarding the estate of the late Henry J. Duveen, of Duveen Brothers, art dealers, who died Jan. 15, 1919, in addition to those given in the ART NEWS of June 26 last, show that the full estate has been appraised at \$3,032,984. His holding of 8,976 shares of preferred stock in Duveen Bros. was valued at \$897,600 and

THAT KAISER'S FURNITURE

The Berliner "Tageblatt" has become much excited over the recent sale at the Anderson Galleries of some household furnishings which a Mr. Powalson, who placed the goods there for sale at auction, and he hales from Sweden, claimed to have belonged to the ex-Kaiser. The Berlin daily is practically upset over its idea that one of the choice pieces sold was the ex-Kaiser's throne. In an interview, Mr. Mitchell, treasurer of the Anderson Galleries, said as follows: "The furniture had belonged to the members of the imperial German and royal Bavarian families but the throne was not in the collection. The rumor that the German throne was to be sold originated, he said, because there were some throne room tapestries in the collection."

"The collection," Mr. Mitchell continued,

LOUVRE PICTURES DAMAGED

A special cable to "The Sun" and N. Y. "Herald" from Paris says: "During the war the Louvre galleries were closed to the public, and the most valuable art works were protected by piles of sandbags and waterproof covers. Lack of proper ventilation resulted in many of the varnished works becoming damp coated. The varnish has peeled and taken with it, in some instances, small flakes of the original colors. The 'Portrait des Cherubini,' by Ingres, it is reported, is badly damaged; Music has lost its original beauty as a result of this new art sickness, and since 1914 Manet's 'Olympia' has scaled to an unprecedented extent. The Louvre's experts have succeeded in restoring Da Vinci's 'La Vierge aux Roches,' Correggio's 'Mystical Marriage of St. Catherine' and the 'Holy Family,' by Giorgione."

VENICE INTERNATIONAL DISPLAY

"The first international exposition of art to be held in Venice since the war," says Allyn Cox, Fellow of the American Academy in Rome, in the N. Y. "Eve. Post," would seem to have, in the very nature of the time and place, a historical significance. Whatever may be the value in themselves of the works shown, and however fragmentary and diverse the intentions with which they were done, we cannot help a feeling, perhaps quite adventitious, that somehow, this must mark an epoch, define a 'period.'

"Venice, with its much celebrated loveliness that never can be hackneyed except in description, saved almost miraculously from the invader, has taken up again her traditional role of mother of the arts. There could be no more dramatic setting, and the visitor comes from the familiar charms of old Venice with a natural expectancy—now, if ever, he is going to see what progress has been made, or rather, in what direction art has been moving, during these



In Spring Academy, 1920

AT THE EDGE OF THE WOOD

H. Bolton Jones

his 3,500 shares of common were appraised at \$1,807,982. The total value of his securities was \$2,787,125. The most valuable holding, other than the Duveen shares, was 400 shares of Rolls-Royce, appraised at \$15,600. His insurance policies totaled \$161,982.

The report shows that the statement of Duveen Bros. at the time of Mr. Duveen's death listed total assets of \$12,971,709, which included the following: Cash, \$160,200; bills receivable, \$88,247; accounts receivable, \$6,388,204; stock on hand—in N. Y., \$2,929,824, and in Paris, \$357,009—and stocks and bonds pledged for loans, \$2,488,625. The liabilities included \$2,200,316 in bills receivable and \$4,103,940 in accounts payable.

The profits for the business were, in 1917, \$1,300,358; 1918, \$125,268, and to Feb. 19, 1919, they were \$178,667. The report of the appraiser states that the decedent's stock was sold to Sir Joseph Duveen for a valuation of 100% for the preferred stock and the inventory value of the common stock less 35%. The appraisal of the property of the corporation did not include the value of a Limoges shield, a Van Dyck double portrait, "Messrs. George and Bernard Stuart," and a marble bust by Houdon, all of which had been sent to the late Henry C. Frick for approval.

Mr. Duveen's personal effects were valued at \$15,973, but the report shows his art objects in his residence at 907 Fifth Ave. were of little value.

"was purchased soon after the Armistice from the Wertheimer Company of Berlin by Waldemar Powalson of Copenhagen and was sent to this country for sale. The furniture came into the hands of Wertheimer Company because the imperial families were unable to pay their bills and the property was confiscated after their flight."

DUVEEN STAMPS NOT TAXED

The late Henry J. Duveen, art dealer, spent several hundred thousand dollars in gathering one of the most important stamp collections extant, the value of which is now said to have more than trebled, but in the list of assets of the Duveen estate as reported to the transfer tax appraiser there is no mention of the stamps.

Inquiry at the office of the State Controller, revealed that when the appraisal of the Duveen estate was being made, Stanchfield & Levy, attorneys for the estate, notified Mr. Gleason that the notable collection has been given by Mr. Duveen to his wife, Mrs. Dora Charlotte Duveen. A clause in his will referred to the fact that Mr. Duveen had presented collections of art objects, prints and other valuable gifts to his wife, but no specific reference was made to the stamps.

Under her husband's will Mrs. Duveen got her husband's personal effects and a life interest in \$2,211,734.

SOROLLA IS ILL

An A. P. cable from Madrid says Joaquin Sorolla y Bastida, who recently completed a series of paintings for the Hispanic Society of N. Y., has been seriously ill and it is possible he may be compelled to postpone his proposed trip to America.

Sorolla's New Murals

The Hispanic Society has commissioned Sorolla to prepare a series of mural paintings for the Hispanic Museum, N. Y.

GREAT PAINTING IN PERIL

An A. P. cable from Madrid says warning of a conspiracy to steal Valasquez' 'Las Lanzas' has been given in an anonymous letter received by the director of the Prado Museum. Additional guards have been posted day and night in the museum. The subject of "Las Lanzas" is the surrender of Breda, Holland, to the Spaniards under command of Spinola in 1625.

Chevalier Raoul Tolentino, expert antiquarian, who recently sold his collection at the American Art Galleries, announces his departure for Italy, where he will remain a short time only. Art lovers, going abroad, are cordially invited to visit his galleries at Via Sistina No. 57, Rome (Italy). Chevalier Tolentino offers also his expert advice and assistance to collectors in the U. S., wishing him to make purchases of objets d'art for their account in Europe.

years when the thoughts of the world have been turned to graver matters. At last it will be seen what influence these tremendous events have had on art, and where and how it is felt most strongly.

Influence of the War

"The influence of the war, in this sense, would have nothing to do, of course, with the obvious and genuine interest of the war as subject matter of vital popular appeal. There are a great many 'war pictures' and war subjects treated in sculpture, but one must say, in almost every case, that the artist is simply using a new source of literary material, rather than that the more intimate part, the form of the work itself, has been noticeably affected. In this class belong the large official works of Alessandro Milesi, and that of other painters, notably Aldo Carpi, in his "Retreat of the Serbians," and a number of the more important canvases of Plinio Nomellini, also the sculptured groups of Lina Arpesani and Edward Wittig.

Italian Exhibition Complete

"The Italian exhibition in its enormously preponderating numbers is naturally the most completely representative. Here we can see the whole development from the labored 'classical genre' paintings of Camillo Miola of the seventies to the most startling of the more recent futuristic in-

(Continued on page 2)

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VENICE INTERNATIONAL DISPLAY

(Continued from page 1)

novations. The one influence that one can find no trace of is that of the great Venetians themselves—the sound and noble tradition of color in its relation to architecture, handed down from the earliest mosaicists of Murano to the last great decorators of the eighteenth century, has been completely broken; there is no evidence even of a passing acknowledgment, a tribute of respect, for the great masters of the past.

"If we can count this as a fair showing of the work of the Italian artists—and it would seem to be so—the qualities that come immediately to our notice are a quite natural and inborn love of form for its own sake, and of the human side of artistic expression, an interest in human beings and their doings that may degenerate into mere anecdote, but which, in its more serious manifestations, is in all works of art.

Nomellini has Honor Place

"The place of honor, the great central hall, ably frescoed by Galileo Chini, is given to the individual exhibition of the distinguished painter, Plinio Nomellini, who shows 43 colorful canvases, where a great variety of subjects are treated in a manner reminiscent of the impressionists—the technique of pointillisme is used as a vehicle for a new and personal expression. The, to us, more familiar Antonio Mancini is also given a personal showing, his brilliant impressions making one of the most interesting rooms of the exposition. The solid and serious landscape painter, Guglielmo Ciardi, the well-known Pietro Scoppetta, and the 'pleinairiste,' Umberto Moggioli, are the others who are represented individually, each one making a comprehensive showing. We notice also with great pleasure the interiors and figure studies of Vincenzo Irolli, warm in color and full of light.

"Such strong work as that of Onorato Carlandi, Pietro Gaudenzi and Umberto Coromaldi, and the sculptors Pietro Camonica, Clemente Origio with a Triton fountain full of life and brio; Amleto Cataldi, who shows a graceful 'Dancer,' and Piero da Verona, and that of many others, deserves more space than the present article can give.

American Group Well Chosen

"In our own pavilion is a small but well chosen and representative group of American paintings. The interesting work of Mrs. Harry Payne Whitney, I think the only American sculptor represented, is shown in the large international sculpture gallery in the main exhibition. Among the painters we must do homage to the dead and acknowledge the solid qualities of Thomas Eakins in his three pictures, especially the life-sized figure of a 'Concert Singer'; and of A. Q. Collins, though the one portrait shown is perhaps not his best. We must also mention J. Alden Weir's charming study of a little girl in the sunlight. The merits of Twachtman and Theodore Robinson are too well known to need repetition.

"Of decorative work there is a large panel of 'Giraffes' by Robert Chanler, and three of sirens by Howard Cushing. Two of the most striking pictures shown are George Bellows' portrait of an old lady, an able and unusually sympathetic rendering of character (shown at the Reinhardt Gallery here last season), and Abbott Thayer's impressive version of Mount Monadnock in winter. Childe Hassam, with a charming afternoon landscape, Arthur B. Davies, and Paul Dougherty have all contributed striking work.

French Poorly Represented

"Next in order is the French section of the exposition. Here it is to be regretted that there is not nearly so representative a showing as in some of the others. There is one room devoted to the much-discussed Cézanne, great in his intentions, always hampered by his pathological inability to realize his own visions, a puzzling personality, most difficult to understand. Odilon Redon is well represented by two canvases and a number of lithographs. Henri Matisse, Georges Suratt and others of the ultra-modern school all show characteristic paintings, but it seems a pity that the French

committee could not have followed the example of the others, when one thinks of the enormous vitality and energy of their art, which has really led the world for the last hundred years. One would have liked to see something more complete.

Belgian Panels Commended

"From this point of view the Belgian and Dutch exhibits are much more complete. In the former are especially to be commended the delicately colored decorative panels of Albert Ciambertani, soundly studied in form and idyllic in feeling. The distinguished Dutch painter, B. F. Blommers, contributes a characteristic life-sized study of a peasant woman out of doors, and the quiet, intimate landscapes of N. Bastert, A. M. Gorter and others strike a decidedly familiar national note. The neo-impressionist, Vincent Van Gogh, is here the only painter honored with a personal exhibition; nine small canvases adequately represent this troubled spirit whose influence has been so wide-spread.

"The new nation of Poland has also gathered together an interesting exhibition. First to be noted is the large outdoor study of Josef Chelmonski, entitled 'Swans, Spring in Poland,' and the 'Ave Maria' of Wladyslaw Jarocki. Wojciech Weiss gives a series of ably painted interiors with figures. Here, too, the sculptors are well represented. Edward Wittig with a group, 'Nike,' Ksawery Dunikowski with a searchingly studied bust of an old woman, Antoni Madeyski, and others.

A Note of Hilarity

"The last separate pavilion, that of Russia, gives a touch of hilarity. Probably no one other exhibit attracts so much popular attention as the 'sculpture-paintings in wood and metal' of Alexandre Archipenko. Whether intentionally or not, the reaction to these works in polished tin is quite healthy and genuine, and an appeal to our humor goes far to lighten what might otherwise be too heavy dose of gravity. Federico Beltran Masses, of the School of Barcelona, the one Spanish exhibitor, gives us a number of portraits and figure pictures. He is evidently much influenced by Zuloaga in his effort to express some of the striking and rather cruel sides of the national character, but is original in his able and individual handling of color.

Hodler and other Swiss Painters

"The well-known Swiss painter, recently deceased, Ferdinand Hodler, is fully represented by a large collection of paintings, drawings and one piece of sculpture, of dates from 1875 to the end of his career two years ago. One can follow his gradually increasing desire for simplification of technique and intensification of expression through the whole series from the early 'Merciful Samaritan,' which is little more than a well-done life study, to the large decorative pieces of 'The Battle of Morat,' and 'The Woodcutter' of his later period. Among the other Swiss painters we see with pleasure the sincere and straightforward studies of Max Buri.

Characteristic Swedish Painters

"Sweden shows a group of characteristic painters, almost all interested in the sharp definitions and brilliant colors of their northern light that reveals everything with equal intensity.

"The exhibition of the Czecho-Slovak artists is quite new to us, and interesting on the whole. Especial mention must be made of the well-drawn and strongly colored decorative canvases of Jakub Obrovsky, classic in feeling but modern in handling, and the serious and studied 'Portrait of a Lady,' by Vratoslav Nechleba, delightful in its quiet gray tonality.

"We have run superficially through the whole exposition, and ought now to be able to realize our original synthetic intention. The first impression is one of confusion, of a multiplicity of distinct and vigorous personalities clamoring for individual recognition, and it may be that this is the only just and right way of looking at it—to take each of these energetic manifestations separately and on its own merits."

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LONDON LETTER

London, July 7, 1920.

Those American visitors to London, who enjoy the privilege of access to the Burlington Fine Arts Club, will there find an exhibition of especial interest, for the reception room is at present occupied by an extremely original collection of early South American and Mexican art, dating from the Maya period, when art and religious symbolism were interchangeable terms. Carvings in ivory, stone, horn and wood, metalwork, pottery and manuscripts, all come within the scope of the exhibition, many of them bearing hieroglyphic inscriptions not yet elucidated by the student of these primitive products, but no doubt bearing closely upon the beliefs of the age that produced them. Especially interesting, as demonstrating the perfection achieved by the craftsmen of primitive days, are the textiles from Peru, while the designs of the Inca pottery leave one wondering at the comparatively small advance that has been made by modern civilization in this direction. Suggestive, also, in the light of the latterday cult of negroid representations of the human form, is the diorite mask of a face with open mouth, from Mexico, and which possesses a curious, mysterious attraction in spite of its obvious grotesqueness. So much does one find in the exhibition to stimulate one's interest in this branch of early art that one feels assured that it is but the forerunner of others of its kind to be held by astute and farsighted individuals, recognizing the vogue which it is destined to enjoy.

Some Jacobite Goblets

To those who have followed the remarkable rise in value manifested of late in regard to Jacobite wine-glasses, the exhibition now on at 8 St. Mary Abbots' Terrace, Kensington, by Mr. Cecil Davis, of the Oxburgh Hall Collection, will have especial interest. The 11 wine-glasses, discovered by chance, covered with dust and cobwebs in a corner of a disused pantry, have already passed from Mr. Davis' hands to those of a leading collector, who, in view of their great rarity, is permitting them to be shown to the public during the present month. On one goblet is a Portrait of the Pretender, adorned with a rose and thistle, accompanied by a verse of four lines in his praise. Another is ornamented with lines to the health of Sir Watkin, and a third bears a misquoted motto belonging to the Walpole family. Among the eight smaller glasses, four bear the Prince of Wales' feathers, while the remaining four exhibit the air-twist decoration in the stem. The misspelling of the motto would seem to point to the fact that the glass in question was probably engraved by some foreign craftsman, employed in this country at a time when English manufacturers were anxious to derive from continental workmen some of the secrets of the processes employed abroad. Among other Jacobite glasses in the possession of Mr. Davis are a number bearing the characteristic six-pointed star, the eight-petal rose, as well as the natural rose ornament, and of course the thistle emblem, and the oak leaf. These decorations vary in style and elaboration according to the period at which the glass was carried out, some examples belonging to as late an era as 1800, adherents of the debonair prince still manifesting their enthusiasm for the cause at this advanced date. That the glasses were held in great honor, is manifested by the fact that the original stand constructed to hold the three principal goblets has been preserved.

Forain's Etchings

Many single examples of Forain's art as a lithographer and etcher have been seen at various miscellaneous shows, but the present exhibition at Colnaghi's, 144 New Bond St., W., gives one a far more comprehensive view of this power and character. In it one sees the artist as a great critic of modern society, unmasking its little weaknesses and scourging its little vices. Unlike the caricaturist proper, who laughs while he derides, Forain is more bitter in his methods, tearing the veil from the shams of existence with ruthlessness and scorn. His manner suits his matter well; there is no pandering to pretty finish or ornamental no pandering to pretty finish.

Milne's Stone Carvings

Another exhibition of interest is that of Jean Milne's stone carvings at the Paterson and Carfax Gallery, 5 Old Bond Street. This sculptress brings a certain sense of mystery to bear on her work, carefully avoiding over-elaboration and allowing simple lines and surfaces to speak for themselves. Her figures are expressive and full of subdued feeling, while her sense of portraiture is extremely fine. She also shows some of her work in wood and lead, thereby demonstrating the different technique employed in these media. Miss Milne belongs to the steadily increasing number of artists who carve directly onto the stone itself, and thus avoid the pitfalls of undue ornamentation which come so easily to those who affect plaster modelling, leaving it to others to work out their ideas in the more difficult material. Hence a directness and simplicity which remind one at times of the archaic, at others of the ultra-modern Serbian masters.

L. G-S.

CHICAGO

The Art Institute has an unusually full catalog for its summer season, as in addition to the annual exhibition of works by students and of the Art Students' League, there are several passing events of importance. The Mucha murals have been mentioned before in these columns, but the model of Grant Park Stadium has been somewhat overlooked. This means much to Chicago and the model has attracted much attention. The collection of contributions by Friends of American Art is again to the fore and the print room offers etchings by Seymour Haden, together with selections from the Lathron collection. Then there are textiles in Gunsalus Hall and an exhibition of boxes and labels of American design under the auspices of the Art Alliance.

At the Newberry Library may be seen original drawings of the old life of the plains by Burbank, Bodmer, Catlin, Domenech and Meyer from the collection of Edward E. Ayer, of historic and artistic value.

The galleries seem to take a greater interest than ever in fine old portraits. Anderson's, on Michigan Ave., are showing a Sir Joshua Reynolds, recently arrived, that is of the master's best, also a Copley portrait of a lovely child.

The O'Brien Galleries carry antiques as well as fine paintings, and some of the furniture on view is a joy to behold. The stately Colonial house in which this establishment is now located lends itself well to the display of these treasures, as it does to the unusual collection of old portraits just arrived from England. Among the latter is a Lawrence of one Lewis Williams, a very ripe and beautiful study of an interesting type of man; Mrs. Thomas Hardy's portrait of Mrs. Geebeck; Mary Beale's study of Nourse; a Portrait of a Gentleman, by Raeburn; Mrs. Charlotte Page, by John Hoppner; The Cottage Countess, by John Opie, and a Portrait of a Lady, name unknown, by Mary Beale, complete a list that is surprising, for such things have not been obtainable in such array heretofore.

Carson, Pirie, Scott & Co. are showing a large and imposing Rosa Bonheur of the type upon which her claims to greatness most depend. Its beauty is undeniable and there is even a poetic quality about the misty landscape against which the timid deer stand forth in early morning light.

A recent installation at the Cleveland Museum is the "Portrait of My Daughter Alice," by the late W. M. Chase, bought from the galleries of W. J. Young of Chicago by Mr. Herman A. Kelley and presented to the museum as a memorial to his only daughter, who died. Chase painted this portrait at his Shinnecock studio when Alice was quite young and regarded the work as one of his most important, and it represented him in the American Portrait Society's first exhibition many years since.

Mr. Young bought largely from the Chase sale, and his good judgment is now beginning to be verified, as several museums are interested in the fine examples of Chase which he owns. Evelyn Maria Stuart.

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PARIS LETTER

Paris, July 5, 1920.

The selection of contemporary painters whose works have been grouped under the characteristic heading of Le Jeune Peinture Française at the Galerie Manzi-Joyant is perhaps the most important and representative brought together as yet. The artists taking part in it are the continuators of those leaders who, on the other side of the Channel, are called Post-Impressionists, viz: Cézanne, Gauguin, Van Gogh and, lastly, Matisse. These have generally been their guides, but some of them have also gone in for cubism, which has provided them with what at times is considered a strong discipline and at others an impediment. None of the cubism shown here, at any rate, is unintelligible. The figures of M. André L'hôte, who is fond of harbors, as M. Germez is of boats, come into this class, as do also those of M. Dufresne, to whom the process gives vigor and concentration, and M. Bessière. Others are more free and nearer Cézanne's example. They are Othon Friesz, Marcel Durey, Raoul Dufy, Gaspard Maillol, and Suzanne Valadon. L.-A. Moreau is also among the less influenced. Charlot evidences a sense for color rare in this assembly, which disregards color, using a muddy palette simply because it is the fashion to do so. There are sound landscapes by Vlaminck, Mainsieus, Camoin and Waroquier, whose fine, large picture at Venice is remarkably composed.

Flandrin's "Boston at the Victoria" is rhythmical and melodious. Emilie Charmy's figures are bold and free from theory and system. One picture each by Cézanne and Renoir represent the past and there is an exceptionally good Matisse. The Modigliani retrospective collection is instructive. Guérin, Lagarde, Roussel, Bonnard Denis, Signac are plainly not in their place here, while Segonzac, Marchand, Levitzka and others are wanting. The sculptors are personified by Bourdelle, Jane Poupelet, Despiau, Joseph Bernard and Maillol. M. François Bernouard, one of the display's organizers, exhibits books emanating from his hand presses and which afford attractions to collectors.

The Mediterranean Influence

Another group whose link of sympathy is found in its favorite theme—the Mediterranean Coast—as well as in its manner of rendering it, exhibits at the Galerie Crès, rue Hautefeuille. The Mediterranean Coast is very popular among modern French painters, who have been lured there by Cézanne, Cross and Renoir, whose influence in this midst is very evident (not to speak of Ziem and Monticelli). Many of the well-known living are here and some of the deceased, and very much to be commended is the growing custom of juxtaposing those whose qualifications are unquestioned with those whom it remains for time to measure at their right value. A much-to-be-regretted and an inexplicable omission in this group is M. André Jolly, who showed such admirable pictures of the Corsican Coast at the last Salon d'Automne.

Robert Vallin paints in the South and etches in Paris (Galerie Sauvage). Sensitive as he is to the play of light and shade, his color work is related to that of the Impressionist school, the olive trees he painted on Renoir's estate and his morning effect at Cagnes being entirely worthy of it. His set of views in old Paris give expert renderings of its swarming lanes and the crowd of its roofs, gables and bristling chimneys.

A Devotee of the East

M. Gaudissart (Druet's) has been bewitched by the East. He has lived in Algiers and has brought fine pictures from that city. They represent Algerian women, the Ouled-Nails, a tribe of dancers, in their costumes, ornaments and hieratical attitudes for whose decorative character and nobility M. Gaudissart has found exactly the appropriate expression and the medium best rendering their grave splendor, namely, distemper, which he handles masterfully. He has also painted nudes with no less distinction and colors as deep and powerful. His flower pictures would make admirable embroideries, while among his landscapes, the "Golfe entre les arbres" is designed and harmonized to perfection.

This so accomplished painter began his career as a sculptor and certain examples prove that he is qualified to play on both instruments alternately and simultaneously. M. Jeanès, who also paints in tempera, is more fanciful. His landscapes invite to journeys into the land of dreams and of Claude Gellé and Turner's sunlight. But most arresting is what may be called his sculpture in chalk. With a sheet of brown paper and a stump of white chalk, M. Jeanès realizes nudes and fragments of nude, life-size, which are as comparable with marble statuary as M. Dorignac's

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drawings are with bronzes. They are delightfully free and charmingly expressive. While M. Gaudissart has travelled from sculpture to painting, M. Jeanès has travelled from color to a form of draughtsmanship which is a species of sculpture.

A Famous Pole

For M. Georges Clement de Swiecin-ski, exhibiting at Brunner's, stone is an incomplete medium unless relieved with color (as was frequently the practice in antiquity). He has a right to his opinion, but some of us may be allowed to hold that excellent work like his does not gain by this addition and give their preference to such of his achievements as are free from it.

Were one to divide the world of artists into two great hemispheres, one devoted to the quest and representation of ugliness, the other to that of beauty, M. de Swiecin-ski would, like M. Gaudissart, belong to the latter. And much it is to their credit, for no less courage is needed nowadays to represent beauty than forty years ago was wanted not to represent prettiness. That idealism should be met with in a Pole is not surprising, for Poland remains the most idealistic country in Europe. Four large polychrome bas-reliefs illustrate episodes from the Ramayana. They are wonderfully decorative and novel in idea. M. de Swiecin-ski combines a feeling for the chimerical with that for form pure and simple and the charm of these bas-reliefs consists very largely in the opposition between the long, chaste figures of Sita and Rama and the interwindings of the dragons with which they struggle. His religious inspirations are extremely elevated and the color in some fine busts of Eastern types gives them accent. But his direct work is the finest: Chiron and Achilles, and especially the Jeune Fille Basque.

The New Discovery, Dardé

Paul Dardé, the sculptor who was awarded the very important Prix National du Salon, has, at the age of thirty, sprung into sudden celebrity. This is his story: He was a little shepherd lad in the Cévennes Mountains and his pleasure was to do carvings while keeping his herds. One day the drawing master at a college in a neighboring town met him while out for a walk and, recognizing a prodigy, sent reproductions of the boy's works to M. Armand Dayot, Inspector of Fine Arts and editor of L'Art et les Artistes. From this moment he was granted support and enabled to come to Paris, where he was taken to Rodin, whom he assisted a little while. He read Homer, travelled in Italy and returned to his native country, there to achieve his big figure, "L'Eternelle Douleur." The war brought a long interruption, but in 1918 the Minister of Fine Arts purchased the work and gave him Rodin's studio at the Dépôt des Marbres. Dardé could now afford the block of stone in which he has cut the magnificent Faun which is the feature of the Salon des Artistes Français this year and the talk of the artist world.

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SPECIAL ANNOUNCEMENT

With this issue the **AMERICAN
ART NEWS** will be published, as usual
during the summer, or "off" art season,
monthly until Saturday, Oct. 16 next,
when the weekly issues will be resumed
and a new volume will begin.

The regular monthly summer issues
will be published this year, July 17,
Aug. 14 and Sept. 18.

THE "EXPERT" QUESTION
AGAIN

The general misunderstanding in
America as to the real meaning of the
word "expert" is again emphasized by
the reported discovery, and offering for
sale, in Kansas City of the original and
famous portrait "La Belle Feronnère,"
which picture has been attributed to
the great Italian master, although it is
now thought to be by the hand of Bol-
traffio, and has hung for many years
in the Louvre. The owner of the pic-
ture in Kansas City, a Mrs. Hahn, wife
of a young American lieutenant, who
married her when in the service in
France during the war, and who is her-
self a niece of the comtesse de Pont-
briand, who married the grandson of
Chateaubriand. Mrs. Hahn and her hus-
band base their belief in the originality

of their picture on the fact that it has
been in the Chateaubriand family since
the time of Napoleon, but more espe-
cially on the testimony of M. Georges
Sortais, French Government art "ex-
pert," who has given a written opinion
that the picture is undoubtedly by Da
Vinci. Some little time ago Mr. Hahn
and the Kansas City art dealer, Conrad
Hug, requested from the Editor of the
ART NEWS an endorsement of M. Sor-
tais's standing and ability, which was
cheerfully and unhesitatingly given.
This letter has been exploited in the
Kansas City dailies, and the impression
may have been gained from it that the
ART NEWS editor is in accordance with
M. Sortais in his judgment as to the
authenticity of the picture. This im-
pression should not prevail, for the
editor of the ART NEWS has never seen
the picture in question and while he
has respect for M. Sortais's opinion, is
not thereby committed to the authen-
ticity of the work. Furthermore, M.
Guyffoy, Curator of the paintings at
the Louvre, has, as I understand,
cabled his disagreement with M. Sor-
tais's opinion. We must again point
out to our readers that an "expert" is
not necessarily infallible. Both Dr.
Bredius and Prof. Bode, who are prob-
ably the best authorities on Rembrandt
in the world, are still disputing the
authenticity, pro and con, of three
works attributed to Rembrandt.

MARRIAGES

Longman-Batchelder

The wedding, June 28, of Miss Evelyn
Beatrice Longman, sculptor, to Mr. Nathaniel
Horton Batchelder, Harvard, 1901, took
place at Chesterwood, the home of the scul-
ptor, Mr. Daniel Chester French, and Mrs.
French, at Stockbridge, Mass. Miss Long-
man, after graduating from the Chicago Art
Institute, was for many years Mr. French's
assistant. She is the only woman sculptor
a member of the National Academy; in ad-
dition to the famous bronze gates in An-
napolis, her work includes a marble head
"Louise," purchased later by the Metropoli-
tan Museum, N. Y.

Roudie-Brandus

The marriage is announced from Paris, as
having taken place June 17 last at the
Church of St. Honore d'Eylau in that city,
of Dr. Emile Roudie, Medical Major of the
first class and Chevalier of the Legion of
Honor, and Mlle. Yvonne Brandus, daugh-
ter of Mr. and Mrs. Edward Brandus. A
reception followed at the apartment of Mr.
and Mrs. Brandus, 199 Ave. Victor Hugo.

OBITUARY

Charles Shackleton

Charles Shackleton, a well-known artist
of Cleveland and a great favorite with his
friends and associates, died suddenly, July 2,
on the golf links at New Canaan, Conn.,
while playing with the architect, William
A. Boring. His death was instantaneous.
Charles Shackleton was born at Min-
eral Point, Wis., studied at the Cleveland
School of Art and in Italy, and was a
member of Cleveland, S. A., and other local
organizations and also of the Salmagundi
and National Arts clubs, N. Y.

The Export Tax

It is not possible to have any opinion in
regard to the law on the exportation of
works of art till it has been amended.
Meanwhile the effects on trade are dis-
astrous and several dealers have preferred
not to wait for the full consequences. M.
Paul Mallon, the specialist in Eastern an-
tiquities, for example, who has just opened
an important branch in London at 199
Piccadilly, while M. Demore, the well-
known art dealer, has opened one at Brus-
sels. This is the beginning of a possible
exodus and a new Revocation of the Edict
of Nantes has been suggested. That the
French Chamber will understand where the
country's true interests lie may nevertheless
still be relied upon.

ART CONDITIONS IN GERMANY

MUNICH

Little in outward appearances indicates
the changes that have occurred in the busi-
ness life of this city. A cracked plate glass
window in front of some shops, the result of
revolutionary outbreaks—being in most cases
neatly patched, only serves to remind one
that because of the great scarcity of glass in
Germany no new panes can replace the
broken ones.

In the aristocratic Brienner Strasse all of
the well-known art dealers are occupying
their old established quarters.

One striking innovation, however, is the
opening of the New State Gallery opposite
the Glyptothek. Here many celebrated pic-
tures and sculptures, removed from the
New Pinakothek have been effectively put
up. While the collection is made up largely
of the best of modern German art, compris-
ing paintings by Leibl, Liebermann, Leisti-
kow, Stuck, Corinth and others, it is in-
teresting to note what extraordinary ex-
amples of French art fill two of the gal-
leries. There are works by Manet, Monet,
Renoir, Cézanne, Pissarro and Rodin, while
three fine Van Goghs, several Gauguins
and a Matisse are hung in the next room
with some very strong Hodlers and a good
Weissgerber.

This successful arrangement of a limited
number of really fine works of art makes a
strong plea for the advisability of establish-
ing small museums in preference to large,
rambling structures.

At the Böhler Galleries a representative
of the firm explained the situation in the
art market at Munich by saying that up to
the time of the precipitated Kapp coup in
March all art dealers were doing a phe-
nomenal business. However, old tactics
were reversed. Instead of the small dealer
furnishing the large firms with art objects,
the small dealer actually purchased from his
greater competitors and sold the art ob-
jects to private customers at extraordinarily
high prices, eclipsing all former rates.

It was all a firm could do in the early part
of the year to supply the demands of the
new moneyed classes. But ever since the
revolution in March business has been at
a standstill.

Böhler's finest pictures are exhibited in
splendidly furnished small galleries on the
top floor, while the furniture and other ob-
jects are displayed below.

At the Heinemann Gallery there is a
special exhibit of the paintings of Prof.
Felix Bürgers of Dachau, the popular artist
colony just outside of Munich. There are
about 60 canvases, mostly landscapes, that
are decorative but not particularly interest-
ing.

There was an absence of the fine old
pictures which one was accustomed to see-
ing in this house. In an interview with Mr.
Heinemann, who is so well known to New
York dealers, he stated that all of his best
pictures had been stored on the top floor
in order to be out of reach of any renewed
attacks of a revolutionary nature. They
are shown, however, on request.

No one seems to be sure when another
upheaval will come, and many dreaded the
days following the election on June 6. How-
ever, there were no disturbances whatever,
although the uncertain conditions naturally
brought business to a standstill.

Mr. Heinemann went on to say that no
really fine pictures could at present be
bought from other countries, as the prices
asked are too forbidding in view of the low
valuta here. In the early part of this
year dealers from Holland and Switzerland
swarmed the German art market and
bought heavily. This fact induced the pres-
ent government to call a conference in
Stuttgart a few months ago at which the
representatives of the various German
States resolved to have a so-called index
made of all important works of art in Ger-
many, which are now registered and cannot
be sold to foreign countries. Considering
all of these difficulties, art dealers feel
rather handicapped at present, but Mr.
Heinemann seemed to be more optimistic
than some of his colleagues, saying that he
hoped for a revival of business in the
autumn. When confidence is once more
established, the prosperous classes will be
willing to invest their money in works of
art.

Mr. Herman Heinemann, the oldest mem-
ber of the firm, passed away in February.

One of the new large galleries opened in
1913 in the old Eichthal Palais on the Bri-
enner Strasse, is owned by George Caspari,
who is one of the most progressive deal-
ers. His well-lighted galleries are arranged
with fine taste. The present special ex-
hibition of about 25 canvases by A. Buerger
is excellent. Buerger is a modern in the
best sense of the word, and though one feels
he has been much influenced by Cézanne
and Gauguin, he is strongly individual in
his interpretation. Some of his scenes from

the Passion are virile and full of pathos.
His portraits are among the best to be seen
in modern art.

The famous Isenheimer Altar, one of
Germany's most cherished treasures of the
XVI century, was removed during the war
to the Alte Pinakothek in Munich for safe-
keeping and was viewed there by many who
would never have seen it in its original
home in Colmar. In the spring it had to
be turned over to the French, who occupy
the district around Colmar.

The annual exhibition at the Glass
Palast is scheduled to open about July 1.

DUESSELDORF

After having been closed the past
year, the annual art exhibition here was
opened May 15.

The spacious building, with its well-laid-
out grounds, commands a fine view across
the Rhine, where at present the Belgian
flag can be seen floating from the far end
of an imposing bridge.

As one of the oldest art centres in Ger-
many, Duesseldorf celebrated the event of
this opening day with renewed energy. The
will to build up the art life of the country
after its political downfall was the keynote
of the addresses made. The principal
speaker was Dr. Haenisch, Social Democrat,
the new Minister of Public Instruction.

The exhibition committee found it no
small task to collect examples of German
art in its present-day development, since
transportation proved to be difficult and un-
certain. Besides, the local jury of the ex-
hibition was obliged to submit to the more
democratic method of allowing each group
of artists to select its own jury. Conse-
quently there is a far greater variety of
modern art shown here this year than would
formerly have been possible. In fact, dur-
ing this period of stress one sees the spirit
of the times reflected in the artistic output
of the hyper-modernists, and one wonders
if this upheaval of everything academic will
produce something really worth while in
the end.

This effort toward free expressionism is
especially evident in the rooms turned over
to "Young Rhineland," a group of young
artists who present their modern ideas in
painting, sculpture, etchings, engravings, as
well as in art craft.

In passing on from these rather interest-
ing products of revolutionary thoughts,
through the fine collection of the life work
of Wilhelm Lehmbruck, one enters the
rather novel gallery called the "Three-Men-
Workshop." These young men have ex-
hibited a series of paintings on silk, in
which they have made use of a peculiar tech-
nique that produces a tapestry-like effect
which is quite unique.

Beyond there are the exhibits of the "So-
ciety of 1904" of the group called the
"Lower Rhine," and numerous others with
whom one has only a bowing acquaintance,
and then one turns to the old friends such
as Max Liebermann, Corinth, Kohlhoff,
Pechstein and Weissgerber, the latter, a
promising young man who gave his life for
his country. Besides all of this modern out-
put, one also sees the more conservative
work of such men as Prof. Volkart and
the famous Gebhardt, the dean of Duessel-
dorf artists, who, despite his 85 years, was
present at the opening.

The society of "Duesseldorf Sculptors"
has put up a show that is far less dignified
than the plastic work of "Young Rhineland"
and Lehmbruck. It is a question whether
this feeling for naturalism can ever over-
come the pitfalls so many younger artists
cannot save themselves from, and the only
test seems to be that of a real feeling for
style, no matter what the mode of expres-
sion may be.

In the gallery of the "Society of Artists"
there are many large paintings which deal
with monumental problems. Some of the
guests of this society have exhibited works
which bear the mark of the dignified tradi-
tion of the Academy.

There are the same contrasts in this ex-
hibition as there are in the present parlia-
ment—those of the extreme right as op-
posed to the party of the left wing—and for
this reason the exhibition of 1920 is an event
in the art world of Germany.

During the past fortnight a number of
works have been sold, despite the high
prices which artists are forced to ask now-
days, since the new laws demand a tax of
15% to be paid by the artist to the Gov-
ernment, as well as an additional tax of
15% to the Exhibition Association, on every
sale.

It is this regulation that has called forth
a storm of protest among the artists, since
they feel that their work should not be
regarded as a luxury any more than the
products of musicians and writers.

An interesting auction is soon to take
place in Cologne. Among the hundred
paintings to be sold are good examples of
old Flemish and Dutch masters, as well as
pictures by Boucher, Decamps, Daubigny.
The Italian and Spanish masters are also
well represented.

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BOSTON

Miss Grace Horne, who during the past season in Boston successfully conducted a gallery of modern paintings, has opened a similar adventure on the exclusive and fashionable Arcade, Magnolia, Mass. Half of the Public Library, which stands at the entrance of this "Robbers' Row," as it is called, has been utilized and tastefully arranged by Miss Horne to hang 200 or more paintings and etchings. It is an admirable location, the walls are spacious, with good light, and the paintings show to the best possible advantage.

While one might not entirely agree with one enthusiastic admirer whom the writer overheard venture an opinion that the pictures as a whole were superior to the recent academy shows in the Eastern cities, still, considering the shortness of the time of preparation, the scattered location of the artists, and the deplorable transportation facilities, Miss Horne might well feel gratified at the results.

It is impossible to name all worthy paintings, but if we enumerate a few that seem to touch the high spots of artistic achievement, it is possible to form some idea as to the general excellence of the exhibition. The New York artist Hobart Nichols displays a gem in his canvas called "Gloucester Docks"; one marvels less at the admirable color and composition of the painting than at the exquisite technical achievement of the artist's brushwork. In "The Harbor," by John Folinsbee, the artist has woven into this cold winter scene a dreamy, poetic atmosphere, and it impresses one in much the same manner as does the painting called "Provincetown," by H. A. Vincent, which hangs adjacent. On the same wall as the

above paintings Charles Woodbury shows one of his beautiful marines; just sea and clouds, but in a manner as few contemporary painters besides himself know how to paint them. Felicie W. Howell has sent her canvas of Gloucester housetops called "From the Attic Window," seen at the Philadelphia Academy Show last season, and near to it is hung the prize painting "Pierrot Alone," by Marion Boyd Allen, and on the opposite wall her other medal painting of "The Ship Builder." In a rather inconspicuous place hangs one of H. Dudley Murphy's small Porto Rican seascapes called "Golden Dawn." Mr. Murphy is an artist who apparently goes quietly along, painting every now and then little masterpieces worthy to be permanent possessions of our museums and which some day will undoubtedly achieve the universal distinction they so richly deserve. George L. Noyes displays one of his Pennsylvania scenes entitled, "The Covered Bridge," which overshadows the two Pennoyer canvasses, "On the Village St.," and "Shore Farm," hanging alongside. The latter are not good examples of Pennoyer, when one remembers his handsome exhibit seen at a Boston gallery last Fall. One must not overlook in passing the three sensitive and decorative Schmitt canvases nor Goodwin's "Mt. Vernon St.," looking over the Charles River to the city of Cambridge beyond.

Space prevents the mentioning in detail of the etchings of Hornby, Heintzelman, Sloan and Woodbury, but the display of over a dozen each of these artists' best etchings which can be taken in at a single glance, affords an unusual opportunity for comparison.

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OMAHA

The Omaha Society of Fine Arts has been offered \$2,500 a year for three years as a salary for a museum director by Mrs. Ward M. Burgess, president, if it can raise a like amount for that period which will undoubtedly be done. The Public Library has offered a suitable room. Mrs. Burgess states that she does this to keep alive interest in art until a permanent museum can be established. It is the intention to have a succession of exhibitions the year round, lectures, an art school with special attention given to children and to the promotion of civic interests, and a loan exhibit this year of the many fine paintings owned here. It is hoped the new order can start in September.

The Darling Gallery has just closed a second exhibit of pictures brought here by Mr. Willis G. Dowden of N. Y., among the interesting early examples of Inness and also examples of Dearth, Ben Foster, Bruce Crane, Gruppé, Homer Martin, Thos. Moran, Horatio Walker, Alden Weir, Ballard Williams, Wyant, and a particularly tender picture of atmospheric "Landscape, near Holyoke," by Leonard Ochtman.

The Whitmore Galleries have on the most important exhibit of local art ever shown here—that of Dr. Robert F. Gilder. Until the past year Dr. Gilder was night editor of the World-Herald, and painted by day. Since devoting all his time to art, his work shows remarkable improvement. He has painted pictures here of snow and summer scenes and of the Arizona desert and of Calif., and his thumb nail sketches are notable for beauty and joyousness. While here, he works at his cottage in the woods. "Wake Robin," on the most beautiful part of the 48-mile Gilder Drive, named in his honor. The artist has gone East for the wedding of a nephew, to visit his old home and haunts, and to be the guest of Miss Cecilia Beaux, an old family friend, at her summer home on Cape Cod. He is at present sketching in Conn., and may have an exhibition of his work in N. Y. next Autumn. The galleries also show examples of Louis Kronberg, W. R. Leigh, a charming E. P. Bucknall, two fine A. M. Gorters, a Charles H. Davis, in which more attention than usual has been given to the foreground, a water color by Augusta Knight of Omaha, and others.

J. Laurie Wallace has completed portraits of A. Hospe, a local art dealer, Mr. and Mrs. Wallace Lyman, and other Omahans. Leta Moore Meyer.

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Mr. Van Slochem, son of the well-known
dealer—long resident in N. Y.—whose Lon-
don galleries at 26c King Street, St. James,
are the home of an extremely fine collection
of primitives of the Italian and other
schools, has arranged to visit N. Y. during
September and will bring with him some
notable specimens of early painting, likely
to be of great interest to American connois-
seurs.

Mr. Harold and Mr. and Mrs. Walter Eh-
rich sailed on the Imperator, July 15. They
plan to stay two weeks in London whence
they go to Paris and the Continent, return-
ing on the Imperator August 28.

Mr. Augustus W. Clarke sailed July 8 for
Europe on the Olympic to make arrange-
ments in England for the sale by auction in
this country next season of several impor-
tant art collections in the new Clarke gal-
leries. These are now being installed in the
Vanderbilt property at 44 E. 58th St., for-
merly the Club de Vingt.

Mr. A. E. Gallatin's "Portraits of Whist-
ler" has recently been transferred to E. P.
Dutton & Co., who are now publishing it,
with an addendum prepared by the author.
This volume, which contains forty illustra-
tions, is an edition de luxe printed at the
Merrymount Press in a very limited edi-
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CALENDAR**ARTISTS' EXHIBITIONS**

Newport (R. I.) Art Ass'n—Ninth annual exhibition,
July 17-31, oils, watercolors, pastels, miniatures,
sculptures.

St. Louis Museum—15th annual exhibition modern
American paintings, Sept. 15-Aug. 31; no jury;
entries to R. A. Holland, Director, St. Louis;
N. Y. pictures to Budworth by Aug. 25.

SPECIAL NEW YORK EXHIBITIONS

Ainslee Gallery, 615 Fifth Ave.—Paintings by George
Inness, A. H. Wyant, Homer Martin, Winslow
Homer, J. Francis Murphy, and the Barbizon,
Modern Dutch and Early English Masters.

Babcock Gallery, 19 E. 49 St.—Summer show of
American Paintings.

Bourgeois Gallery, 668 Fifth Ave.—American Paint-
ings and Sculpture through the Summer.

Daniel Gallery, 2 W. 27 St.—Group of Painters of
Today, to Sept. 1.

D. B. Butler & Co., 601 Madison Ave.—Decorative
Paintings.

Richard Dudensing & Son, 45 W. 44 St.—Special Sum-
mer exhibition of prominent American painters; In-
ness, Wyant, Twachtman, etc., especially R. A.
Blakelock.

Ehrich Galleries, 707 Fifth Ave.—Summer exhibition
of portraits, landscapes, genre, by Stuart, Copley,
West, Harding, Woolaston, Doughty, Mount and
others.

Ferargil Gallery, 607 Fifth Ave.—Summer show of
American paintings.

556 Fifth Ave.—13th Annual Summer exhibition of
paintings by American Artists.

Ehrich Gallery, 707 Fifth Ave.—Old Masters and
Decorative Paintings by modern Americans.

Jumel Mansion, 160th St. near Amsterdam Ave.—
Loan Exhibition of Revolutionary and Colonial
Relics.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Amer-
ican Artists through the summer.

Metropolitan Museum, Central Park at E. 82d St.—
Open daily from 10 A. M. to 5 P. M., Saturday
until 6 P. M., Sunday, 1 P. M. to 5 P. M. Ad-
mission Monday and Friday, 25c. Fiftieth Anni-
versary great Art Loan Exhibition to last through
the Summer.

Milch Galleries, 108 W. 57 St.—Special Summer
exhibition of American paintings, and of water-
colors, painted in Cuba and Florida by Arthur M.
Hazard of Boston to July 3.

Montclair Art Museum, Montclair, N. J.—Annual
Exhibition of Paintings and Sculpture by artists of
Montclair and vicinity, to July 11—and Sept. 8-19.

National Arts Club, 119 E. 19 St.—Sketches and
small sculptures by artist members, through the
Summer.

N. Y. Public Library, Fifth Ave. and 42d St.—
Annual Exhibition of Recent Additions to Print
Collections. Including the Mielatz Etchings, Sam-
uel Colman's Etchings and Color Prints by the
late Helen Hyde. Technical exhibition, "Making
of Prints," Stuart Gallery.

Scott & Fowles, 590 Fifth Ave.—XVII and XVIII
Century Portraits by English and American Paint-
ers.

Howard Young Gallery, 620 Fifth Ave.—American
and European Paintings.

Washington Irving High School—12 Murals by
Barry Faulkner.

La Belle Ferronniere in Kansas City.

Le Cousin Pons, of Paris, remarks: "A
telegram from Kansas City announces the
arrival at the Museum of Kansas City of
the Belle Ferronniere, of Leonardo da Vinci.
Singing the praises of this canvas, estimated
by French experts at three millions, the tele-
gram states that it became the property of
an American aviator, Mr. Harry J. Hahn,
through his marriage to the daughter of
Captain Lardoux, who commanded the
aerial defense of Paris (?)."

"The Lardoux family received it, it seems,
from the Countess de Pontbriand, who in
turn received it from the Chateaubriand
family, through marriage.

"The American telegram further says that
this Belle Ferronniere has papers, notably
a certificate from M. Georges Sortais, the
expert, endorsed by the Minister of For-
eign Affairs and the American Consulate
of Paris, declaring that the canvas of Mrs.
J. Hahn is the original of Leonardo da
Vinci and that the one figuring under that
name in the Louvre is simply a copy done
by a pupil of the master.

"We believe that this telegram from
America calls for some rectifications."

Sale of Rare Autographs

Rare autograph letters and documents
were sold at Henkel's, Phila., July 1 last.

The original signed Ms. of the eighth
canto of Byron's "Don Juan," written by
the poet on both sides of 48 folio pages,
was sold for \$3,600. Some 50 letters and
documents written by Benjamin Franklin,
for the most part to Miss Mary Stevenson,
the young daughter of Adinell Stevenson of
London, with whom Franklin made his home
when in that city, sold for \$5,525. Two Mss.
dealing with the conquest of Mexico by Cor-
tez; one by Pedro de Alvarado, a com-
panion of Cortez, for \$1,000. A six-page
letter of Cortez to the Emperor Charles V.
brought \$1,400.

Two volumes of the first edition of Dick-
ens' "Our Mutual Friend," autographed by
the author, sold for \$775. The agreement
between Dickens and his publishers for ju-
suing the same work brought \$650. A letter
from Lamb to Coleridge fetched \$324.
Burns' Mss. of his poem, "To Miss Mary
Cruikshank," brought \$350.

The Mss. of Bret Harte's "Majura" and
"Cressy" brought respectively \$775 and \$875.
Four short poems of Eugene Field's were
sold, one for \$110. Among historical docu-
ments was the Orderly Book kept from
Sept. to Oct., 1780, by Major Gen. Greene,
which contained an account of the treason
of Benedict Arnold, which brought \$425.

Other documents and prices were: Mss.
of the impeachment proceedings of Andrew
Johnson, \$375; Thomas Jefferson's "Notes
for the Biography of George Wythe," \$200;
Andrew Johnson's authorization for the ne-
gotiations of the cession of Alaska to the
U. S., \$475; a letter from John Paul Jones
to Gouverneur Morris, \$550. There were
also a printed broadside of the Emancipa-
tion Proclamation autographed by Abraham
Lincoln, sold for \$750, and an autographed
indorsement by Lincoln on a letter written
by Allen A. Burton, \$600. Many items were
bought under the name of "McAdoo." Many
Mss. were sold at the night session, at
which \$55,000 was paid for the Mss. of the
first three books of Pope's "Essay on Man,"
written on 40 pages of a quarto blank book,
which retained its original vellum wrappers.
The original autograph Ms. of Stevenson's
"Amateur Emigrant," including the major
part of its sequel, "Across the Plains,"
brought \$36,000. Poe's Mss. of his short
story, "Domain of Arnheim," realized
\$1,900. A whimsical letter of his brought
\$225.

A book from the library of Thomas Lynch
—rare in that it contained two signatures
of this signer of the Declaration and next
to Burton Gwinnet, Lynch's autograph is
the rarest of all the "signers." It brought
\$3,000.

Of the many George Washington letters
sold, the highest price paid for one was
\$950. Written to Sir John Sinclair, it de-
scribed several States in the Union and gave
the price of land in those States.

A superb copy of the fourth folio of
Shakespeare brought \$710. A document
signed by Mary, Queen of Scots and coun-
tersigned by Lord Darnley sold for \$355.

The bargain of the sale was said to be
the Schiller Ms., entitled "Avanturen des
Neuen Telemachs," which brought only
\$180. In addition to the 16 pages of Mss. it
included the 14 color drawings designed to
illustrate the work.

GRAND RAPIDS

Plans for the campaign for raising \$25,000
by the Grand Rapids Art Association to
supplement Mrs. Emily J. Clark's condi-
tional gift of \$50,000 will be started at once.

When the Charles O. Skinner property
on Fulton St. is purchased it is the inten-
tion of the Art Association to preserve the
building and build a fireproof art gallery at
the rear of the present structure.

The house, which is opposite Masonic
Temple, is one of the landmarks of Grand
Rapids. It was built by the late Abram Pike
in the 40's, the pillars having been brought
from the old hotel at Port Sheldon.

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News of the London Salesrooms

The proportion of canvases sold at the
Royal Academy since the opening is said
to have been distinctly low, though the
prices asked by the artists, are not on the
whole over-ambitious. Charles Shannon
has, however, sold his "Wise and Foolish
Virgins" for £525, Arnesby Brown and
Clausen also have disposed of one or more
of their exhibits. In the salesrooms, there
is a slight indication of a tendency to im-
provement, although the recent slump is
still affecting prices to a great extent. It
remains to be seen whether Americans will
be wise enough to profit by the prevailing
lowness of price, and take their opportunity
of purchasing profitably.

Collector Wills to Museum

The will of William Milne Grinnell, trans-
ler and collector of antiques, leaves all his
books relating to the city of N. Y. and all
his autographs except those of his direct
ancestors. The most important bequest is
a gift to the Metropolitan Museum of all
his Persian antiques, miniatures, faience and
other Persian articles now in a cabinet in
his home at 850 Seventh Avenue in the "Per-
sian Room." Yale University gets \$10,000
which the testator hopes will be used to
strengthen the art school. The American
Scenic and Historic Preservation Society
gets \$5,000.

The many friends of Edwin S. Barrie,
whose art business in Chicago is well known,
were grieved to hear that he had suffered the
loss of his five-year-old daughter, Martha.
The child was a victim of July Fourth fire-
works.

ARTISTS' NOTES

A group of paintings, drawings and etchings by F. S. Church which formed a part of the Charles L. Freer collection and were bequeathed by that collector to the Grand Rapids, (Mich.) Library, the artist's native city, have recently been placed by that institution. The subjects include the well known, widely reproduced "Knowledge is Power," and "The Triad Girl." The charcoal portrait of Mr. Church by C. Y. Turner reproduced in Harper's was also given with the collection. A special exhibition of the works is planned to be held in Grand Rapids in the near future when a reception will be given in honor of the artist and in memory of the donor.

Gustave Wiegand's large Blue Mountain Lake picture "A Summer Day," shown at the recent Spring Academy was purchased by Mr. J. W. Anderson of Richmond, Va., and now hangs in his residence in that city. The artist was invited by the purchaser to visit him. He spent two weeks in Va. and while there painted a number of out-door sketches, four of which were bought by residents of Richmond. Since his return he has painted an important landscape "Memories of the South," which will be reproduced by the American Lithograph Co. He will leave this week for his summer studio at Lake Sunapee, N. H.

At the Art Worker's Club annual meeting, held recently, Mrs. Francis Rogers gave several of her original and interesting monologues. Reports were read of the various activities of the club during the past year, and election of officers took place. Miss Constance Curtis was re-elected pres't.; Miss George Diana Holland, 1st vice-pres't.; Mrs. Francis Rogers, 2nd vice-pres't.; Mrs. Charles C. Connellet, secr'y.; Martha W. Baxter, ass't. secr'y.; Miss Grace S. de Luze, treas. The new members of the board elected were: Miss Grace Hudson, Mrs. Theron Strong and Miss Myra Fraser. It was stated that 1,086 poses were arranged for the models during the season just closing.

Adolph Borie, who has been painting portraits in Phila. during the winter will spend a few weeks in N. Y. painting a portrait in a Carnegie Hall Studio. He will spend the summer in Wyoming.

Clara Barrett-Straight received the portrait prize at the annual oil exhibition at the Catherine Lorillard Wolf Art Club, at Grace House, Broadway and 8th St. recently. The judges were Joseph Cummings Chase, Charles W. Eaton, Hilda Belcher, Mary Tannehill and Mabel Concklin.

Arthur Crisp has recently completed an important Batik decoration for Mrs. Harry Payne Whitney. On a piece of silk several feet long he has presented a series of designs portraying the various activities at the Whitney studios, 8 W. 8th St. The decoration will hang in Mrs. Whitney's private office.

Richard Maynard plans to leave his studio, 11 W. 67th St., early in the summer for Utica, where he will paint portrait commissions.

At her studio, 33 W. 67 St., Bessie Potter Vonnoh has recently modeled several new and interesting compositions which when completed will be cast in bronze. They are larger than her former designs and include groups, single figures, a fountain and a beautiful conception of "Spring," a graceful young girl whose youthful curves and beauty of line exude all of the rare charm for which this artist's work is noted.

Miss Ethel Mortlock, the American artist, is painting the portrait of Mr. William Conover, who died in the war, the son of Mrs. Conover, well-known in Paris for her humanitarian works. Among the personalities who have set for Miss Mortlock are Marshal Joffre, the Prince de Croy, Baron Pichon and Mrs. Robert W. Bliss.

The Society for the Study of French Engravers is organizing an exhibit of the work of Debucourt, the 18th century artist, at the Musée des Arts Decoratifs from June 1st to July 10th.

At his studio, 96 Fifth Ave., Carl Rungius has had a successful winter, having sold some of his most important canvases to collectors and private buyers.

Allen Newman has left his studio, 1947 Broadway, and has gone to his summer home near Kingston, N. Y., where he will complete his statue "The Doughboy," his latest commission.

Miss Helen Watson Phelps left her Sherwood studio early in June for Newport, R. I., where she will paint portraits until the autumn.

Robert Vonnoh and Bessie Potter Vonnoh will work in their studio at Lyme, Conn., until late autumn.

Henry S. Eddy left his N. Y. studio last week and is settled for the summer at Pontford, Conn., where he will paint until the autumn.

Olaf Olesen left from his studio, 1 East 47th St., recently to sail for Copenhagen, where he has been commissioned to arrange the transportation here and sale of the famous Montaigne collection of paintings purchased by Winkel and Magnussen of Copenhagen in Paris, last year. The collection includes important examples of Cezanne, Degas, Corot, Monet, Manet, Meissonier, Troyan, Fritz, Thaulow, Roybet, Pissarro, Rousseau, Raffelli, Zeim and Troyon. The artist is also interested in securing a certain authenticated Rembrandt, a portrait of a man endorsed by Dr. Bode and other "experts." He will return to his studio in the late autumn to paint his decorative landscapes and in the meantime will hold an exhibition in Copenhagen, as he did last year.

Helen Maynard White is painting a decoration for the M. E. church of St. Andrew in Phila. At her Rodin studio she is painting the portrait of Harriett Hochter, the dancer.

Lucy Perkins Ripley and Edith Howland will sail for Paris in the near future. They will remain a considerable time abroad, studying garden sculpture.

Peter Krasnow, a young Chicago artist, well known as an adept at painting pictures of the Ghetto in a picturesque and artistic manner, has recently come to this city where he expects to remain permanently. He has arranged for a studio at 331 Madison St., so that he may study the types he paints so well.

Arthur Learned, who bought Elizabeth Gowdy Baker's country home at Greenwich, Conn., has left his N. Y. studio, 27 West 46th St., and his plans are to spend the Summer painting at his Greenwich home.

William H. Cotton, who has been painting the decorations for the new Selwyn theatres on W. 42nd St., has, on the urgent request of Dr. Pearce Bailey, stopped for the moment to paint the portrait of the doctor's young daughter, which he hopes to complete this month when he will return to his decorative work.

Notable Prices of the Year (Paris).

During the past season at the auction rooms, the most striking prices were as follows: The Viguier collection, sold by Messrs. Baudoin & Schoeller, brought 901,880 francs. La Plaine de Chailly, by Rousseau, went for 64,100; a Fromentin, for 42,000; The Leaning Tree, by Corot, 40,000; Sunset, by Daubigny, 34,000; Venus & Love, by Diaz, 35,100; Adriatique Fishermen, by Ziem, 27,500.

The books and prints of the Beurdeley collection realized 276,000 francs; ornamental designs, 192,000; modern drawings, 564,500; ancient drawings, 814,274.

Among the book and old print sales let us mention a copy of the Galerie des Modes, 25,200; L'Oeuvre de Watteau, 16,500; 19 drawings by Tiepolo, 30,000; sketches by Fragonard, 29,500.

A drawing by Durer sold for 43,500 and another La Madeline, was bought by the Louvre for 28,000. This last sold for 4,000 in 1900 at the Defer sale.

At the Galerie Petit, the sale of modern paintings on the 29th of May reached a total of 405,000 francs. One Corot went for 71,000; another for 31,550; a Bouguereau went to 31,000, and a view of Venice by Ziem made 23,000.

The sale at the Chateau de la Muette of the estate of the Count de Franqueville reached a total of 2,042,000 francs. As a great many things were bid in by the heirs, certain prices will be understood. Four large paintings by Albani went to 100,000; a picture, attributed to Corregio, 68,000; another, attributed to the same, 42,000; The Nativity, by Murillo, 67,000; a portrait of Glick, by Duplessis, 51,000; two decorative canvases, by Hubert Robert, 54,000 and 50,000.

The sale at the Galerie Petit on the 14th of June was most successful and realized 1,734,000. On the 18th of June, at the same gallery, the sale of paintings and tapestries from the estate of Mr. Jean Dupuy brought a total of 1,356,000. The principal bid was for a Corot, Venus at the Bath, which was sold for 210,000. A drawing room set in tapestry of the XVIII C. estimated at 250,000 francs, went for 270,000.

The Collection X..., on the 21st of June, was in reality what was left of the celebrated Groult Collection; there were some good things, but a great deal was mediocre; in spite of the unequal bidding, however, the sale totaled 1,372,125.

At Tours, the heirs of the Baron Auvray sold to Mr. Danlos (supposedly an intermediary for the Baron Edmond de Rothschild), a manuscript of the XIII C containing 16 miniatures for the sum of 310,000 francs.

EAST GLOUCESTER

Wandering along one of East Gloucester's many enticing byways, leading over the Downs, toward Bass Rocks and the open sea, one happens upon a demure white building, green-blinded, with young trees as sentinels growing from the very centre of the porch steps. This has a look of early New England days, but is a "portable house," dropped there almost as it were over night.

Consistent with the size of the Orchard Galleries, managed by Miss Atwater, are the pictures and sketches hung in the main room, which with some overhead lighting makes a capital small gallery. The opening exhibition contains works by many of N. Y., Boston, Chicago and Phila. painters and etchers, located in the vicinity. One discovers an autumnal landscape of good color by Carl J. Nordell, "Other Days." Paul Cornoyer's "Harbor, Morning," with dark sky, and passing golden glow is of local interest, and some gem-like small pictures by G. T. Noyes make notes of pleasing color on the walls. Bertha Menzler Peyton sends some attractive examples, among them a "Silvery Night" of much charm. "The Net Mender," by H. A. Vincent, is of interesting tonality, and a fine landscape with breezy sky called "Wilton, N. H.," is by Henry R. Kenyon. Frederick Mulhaupt's "Gloucester Harbor" shows the old town in mid-winter aspect, schooner and wharves ice bound. A marine—a blue sea beating against rocks—is by Parker S. Perkins. H. H. Ahl has three rich-in-color small pictures. E. Parker Nordell contributes characteristic works of bright, fresh color-studies along the shore and harbor front. I. N. Oliver has studies of spring landscape.

Hugh Breckenridge is settled in East Gloucester for the summer on Gering St., near the general studio used by his large class of pupils, close to the harbor's edge. Henry B. Snell is again on "Rocky Neck," and with his class of pupils uses the former studio of the late Walter Dean, a picturesque old building directly on the wharves. Another instructor with a large class is George L. Noyes of Boston. He, too, is on "Rocky Neck," over by Folly Cove, beyond Lanesville. Theresa Bernstein Meyerovitz and Wm. Meyerovitz, Helen Hale, Gabrielle Clement of Washington are at Folly Cove, also Charles Grafley and family. Miss Alice Upton of Baltimore is at the "Treasure Chest Building." At the Hawthorne Inn, E. Gloucester, are Alice Annan of N. Y., Jean N. Oliver of Boston, Jane Peterson, Daniel Brewster and Eben Comins with studios close by. Haley Lever has returned to Mt. Pleasant Ave. Carl Nordell and Mrs. Nordell again have the "Apple Tree Cottage."

The annual exhibition to be held at the Gallery on the Moors is scheduled for the last week in July, to continue for several weeks.

PROVINCETOWN

The opening of the annual Summer exhibition at the Town Hall July 4, followed during the next week by the formal opening of the three established art schools, the Cape Cod School of Art, the Webster School and the West End School conducted by George Elmer Browne marks the height of the season at Provincetown. This year appears to be the most important in the art history of the town for, in addition to the regular Summer residents, Richard Miller, Alice Worthington Ball, Ambrose Webster, Henry S. Eddy, Mary Tannahill, Max Bohm, who this year has purchased his own home and studio; Frank Desch, who also owns a charming residence; Garrett A. Beneker, Oliver Chaffee, John Noble, Ethel Mars, Jennie Gallup Mottet, whose beautiful home enhances the charm of the place, and William Paxton, the art colony has been enlivened by the appearance of such noted artists as Paul Bartlett, who is modeling a bronze group, "The Pilgrim Mother," which will be erected in the centre of the town and paid for by popular subscription. James Hopkins has built a studio and expects to make Provincetown his regular summer stamping ground in the future; Jane Freeman has taken a cottage and is busy painting out-door subjects with figures; Martin Borgord, who sails this week for Europe, spent a short time here, and Gifford Beal has also taken a studio for the summer.

The art schools are working at full capacity and students in gay colored attire add brilliancy to the scene as their bright-toned sweaters dot the landscape. The radicals, designated by the serious painters as "Bolsheviks," may be recognized by bright orange, red and green, while the conservatives choose the more neutral shades.

The exhibition, which is said to be controlled mainly by the former class who indeed monopolize the greater part of the wall space, with glowing "suggestions" of sand, sea and verdure, has so disgusted the "sane" members of the art colony, that the majority of them refused to expose their work in such "unsympathetic society." Thus no Richard Millers, Max Bohms, George Elmer Brownes, William Paxtons, Gifford Beals nor C. W. Hawthornes grace the display. However, a few "painters of quality" have contributed to make the show hold up.

LOS ANGELES

An unusual exhibition of etchings, recently donated to the Museum of History, Science and Art by Wallace L. DeWolf, hung in the main gallery through June. There were 93 prints in the collection, including 41 Seymour Hadens, seven Zorns, eight Whistlers, etc., etc.

A group of 35 prints by some of the most famous British etchers was also shown in the gallery, in connection with the DeWolf exhibition. These should have been included in the recent first International Print Makers Salon, but were much delayed in transit and arrived too late for that show. Among them were examples of Sir Frank Short, George Soper, Malcolm Osborn and others.

The Summer Exhibition of paintings which opened at the Museum in late June, to continue through September, consists of loans from various private collections in the city and also a group of works by local artists. There are good examples of Gari Melchers, Frederick Frieseke, Edward Redfield, Luis Mora, George Bellows, Robert Henri and many others. Mr. and Mrs. William Preston Harrison lend, among other paintings, a beautiful example of H. O. Tanner, destined ultimately to be added to the Harrison collection of Contemporary American Art which these generous friends have already donated to the Museum. The subject is "Daniel in the Lion's Den," a large canvas, representing Tanner at his very best. Mr. and Mrs. Harrison also lend a recently acquired bronze "Bacchante" by Frederick MacMonnies, which is also destined to become a gift to the Museum when the new Harrison Room is built.

A feeble effort has been made to revive the thriving trade in "fake" pictures which flourished for a number of years in this city and which was suppressed last summer through the efforts of the California Art Club and the Museum, aided by a visiting art critic who represented the AMERICAN ART NEWS and also that journal's influence. The dealer who carried on the most enterprising business along this line and who was last year driven out of business was forced to return the purchase price of several pictures to the man who bought them, a repetition of his last summer's experience. It is hoped that this last failure will assure him of the impossibility of reviving his former lucrative business.

Helen B. Wood.

NEWPORT

This summer of 1920 bids fair to be unusually important. First, the Art Association, which attracts more attention every year, opens today with the usual private view. The number of pictures already submitted to the judges is the largest which has ever been sent in and most of the prominent names in America's art circles are notably well represented.

August 1 occurs the formal opening of the Howard Cushing Memorial Gallery. This fine building, recently completed upon the grounds of the Art Association, is to house a permanent collection of the late Mr. Cushing's paintings and includes a good-sized gallery for general purposes.

At the time of dedication will be shown a large retrospective exhibition of former Newport artists, including, it is hoped, Stimpert, Stuart, Staigg, William Morris Hunt, John La Farge, Malbone Kensett, Huntington, Homer Martin, B. C. Porter, Richards. Meanwhile the studio accommodations of the city are well occupied.

At one of the Art Association's studios Miss Louise Lyon Heustis, the well-known portrait painter, is at work. Miss Paulette von Roekens and Miss Marian McIntosh occupy another and a third is taken by Miss Ruth Thomas, who is executing several commissions for portraits in crayon and chalks. Miss Emily Burling Waite is doing pastels and etchings in the Studio Building on Bellevue Ave.

Mr. Howard Wilder has taken the former Sterner studio on Hunter Ave. and is showing the result of a winter spent in southern Florida.

I. G. P.

EHRICH'S

For those of us who are still in town, the Ehrich Gallery is holding a very comprehensive exhibition of Early American Portraits. The finest of these are undoubtedly the two canvases by Samuel Lovett Waldo, portraits of Mr. & Mrs. J. F. Mackie. The facial coloring is clearly done, the drawing firm, and there is a richness and depth of quality in the tout ensemble. The work of Jeremiah Theus and John Woolaston is of course rare and would attract the attention of amateurs of American primitives; there are several fine Copleys and Stuarts, a portrait of John Wesley Jarvis by his pupil, Henry Inman, shows a remarkably fine head, strong in expression and with good coloring. Junius Brutus Booth by Neagle is excellent. A portrait sketch of Mary Durand, the wife of the artist, by Gilbert Stuart shows a lovely head well indicated. Altogether the portrait collection is well chosen and worthy of attention. The second floor is devoted to Landscapes and d'Tableaux de Genre, which make a good display, but hardly awakens the same interest as the portraits exhibited on the ground floor.

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